

CONCERT *and* EXHIBITION DUETS

American Girls—March (two step)			Kunkel \$1 00		
Air de Ballet	Conrath	\$1 00	McKendree Boys March (two step)	Pesold	\$1 00
Amorcita (Intermezzo)	Conrath	1 00	Polonaise in B Major—Op. 6	Paderewski	1 25
Aurora—Waltz in A flat	Moszkowski	1 50	To the Chase—Galop de Concert	Mori	1 50
Chevalier—March (two step)	Gimbel	1 00	Valse Caprice	Conrath	1 00
'Fo' de Wa' (Southern Life)	Kunkel	1 25	Village Wedding March	Jensen	75
La Preferencia—Spanish Dance	Aquabella	1 00	Violeta—Caprice	Aquabella	1 00
Marche Caprice	Zeisberg	50	Water Sprites—Polka Caprice	Kunkel	1 00
Adele—Impromptu a la Valse	Kieselhorst	60	Merry Cossacks (Lustige Kosacken) — Russia (Russland)	Moszkowski	40
Alhambra—Moorish Dance	Kunkel	1 00	Morning Chimes	Paul	1 00
Banjo—Burlesque Ethiopian	Melnotte	1 00	Neck and Neck—Galop	Meyer	1 00
Butterfly—Caprice Galop	Melnotte	1 25	Night Blooming Cereus—Palka	Scheuermann	1 25
Careless Elegance Quickstep	Schleiffarth	75	Nonpareil Galop	Kunkel	1 00
Carnival of Venice—Extravaganza	Melnotte	1 25	On Blooming Meadows—Concert Waltz	Rive-King	1 50
Cinderella—Impromptu Walzer	Conrath	1 00	Operatic Fantasia—Grand Potpourri, No. 1	Epstein	2 50
Concert Polka, (Bilse)	Melnotte	75	Introducing themes from Bellini's Norma and Sonnambula, Offenbach's Barbe Bleue, Flotow's Stradella, Wagner's Tannhauser March, Suppe's Banditenstreich, and Boscowitz's Torchlight March.		
Daisies on the Meadow—Waltz	Paul	1 00	Our Banner—March	Paul Jones	75
Danse Characterisque	Kroeger	1 00	Our Boys—March	Anschutz	1 00
Danse Hongroise—Hungaria (Ungarn)	Moszkowski	75	Our Girls—March	Jones	75
Don't Blush—Polka	Kunkel	1 00	Pegasus—Grand Galop	Schotte	1 50
Du Holde Maid (Thou Lovely Maid) Germany (Deutschland)	Moszkowski	75	Pensees Dansantes (Thoughts of the Dance)—Valse Caprice	Rive-King	1 50
Ella's Eyes—Polka	Kunkel	1 00	Philomel—Polka	Kunkel	75
En Avant—Marche Militaire	Schotte	1 00	Polka Gracieuse	Kroeger	1 00
Evening Chimes	Paul	1 00	Polo—Galop de Concert	Dinkgreve	1 00
Fandango—Spain (Spanien)	Moszkowski	75	Polonaise Heroique—Morceau de Concert	Rive-King	1 25
Farfadet Scherzo—Galop (Gregh)	Paul	1 00	Puck—Marche Grotesque	Melnotte	1 25
First Ride Galop	Sidus	60	Restless Love—Polka	Kunkel	1 00
First Smile—Waltz	Paul	1 00	Schottische Militaire	Green	75
Flash and Crash—Galop de Concert	Snow	1 25	Scotch Dances—(Ecosaise)	Chopin	1 00
Gem of Columbia—Galop de Bravoure	Siebert	1 00	Shakespeare March	Kunkel	75
Germans' Triumphal March	Kunkel	1 25	Shooting Meteor—Galop Brillant	Paul	1 00
Happy Birdling—Rondo	Sidus	60	Silvery Waves	Wyman	1 50
Heather Bell—March	Kunkel	1 00	Skylark Polka	Dreyer	1 00
Heather Bell—Polka	Kunkel	1 00	Souvenir de Naples—Tarantella—Op. 85	Heller	1 00
Heather Bell—Waltz	Kunkel	1 00	Sparkling Dew—Caprice	Kunkel	75
Humoresque—Danse des Negres	Kunkel	1 25	St. Louis National Guard Quickstep	Green	75
Huzza, Hurrah—Galop	Wollenhaupt	80	Suite de Laendlers	Andres	2 00
International Fantasia—Grand Potpourri No. 2	Epstein	2 50	Suite de Valses	Kroeger	1 50
Introducing Miserere from Il Trovatore, Valse from Faust, Airs from Grande Duchesse, Pique Dame, Star Spangled Banner, God Save the Queen, and Yankee Doodle, with Variations.			Tarantella	Conrath	1 25
Il Trovatore—Grand Fantasia	Melnotte	1 50	Tarantella—Come to the Dance	Moszkowski	1 25
La Mozelle—Valse Brillante	McNair Ilgenfritz	1 25	Tarantella in D minor—The Fisher Maidens of Procidia	Raff	1 25
La Reveil d'Amour (Love's Awakening)—Valse de Concert	Moszkowski	1 50	The Cuckoo and the Cricket	Sidus	60
Lauterbach Waltz—Variations—(Lutz)	Melnotte	1 00	The Flirt—Impromptu a la Polka	Paul	1 00
Love at Sight—Polka	Kunkel	1 00	The Jolly Blacksmiths	Paul	1 00
Love's Greetings—Schottische	Siebert	75	Toujours Gai (Always Gay)—Italy (Italien)—Tarantella in A major	Moszkowski	1 25
Love's Whispering—Valse Caprice	Kieselhorst	1 00	Tourists' March	Sisson	1 00
Maiden's Prayer—Concert Variations	Paul	1 00	Trust in God—Religious Meditation	Melnotte	1 00
Marsch-Humoreske	Kroeger	60	Unter Donner und Blitz—Galop (Strauss)	Melnotte	75
March of the Amazons	Kroeger	1 00	Valse Mignonne	Conrath	1 00
March of the Goblins	Rive-King	1 00	Veni, Vidi, Vici—Galop	Melnotte	1 00
Marche des Adelphiennes	Coley	1 25	Visitation Convent Bells	Kunkel	60
Marche des Jeunes Dames	Goldbeck	1 00	Vive la Republique—Grande Fantaisie	Kunkel	1 25
May Galop	Sisson	60	Waco Waltz	Sisson	60
Mazeppa Galop Brilliant	Strelezki	1 00	Wedding March	Floersheim	1 00
Menuet aus Humoresque (al' Antique) G major, Op. 14, No. 1—Arranged by Louis Conrath	Paderewski	1 00	Wyman Institute March	Zeisberg	75
Menuet Moderne	Conrath	1 00	Zeta Phi March	Hickock	60

ALPINE STORM, A Summer Idyl, Charles Kunkel, \$1.50
SOUTHERN JOLLIFICATION, Plantation Scene, Charles Kunkel, 1.00

Overtures Paraphrased for Concert Use.

Caliph of Bagdad	Melnotte	1 75	Poet and Peasant	Melnotte	1 75
Fra Diavolo	Melnotte	1 50	Stradella	Melnotte	1 50
Masaniello	Melnotte	2 00	William Tell	Melnotte	2 50
Merry Wives of Windsor	Melnotte	2 00	Zampa	Melnotte	1 50

Jean Paul's Operatic Fantasies

1. Il Trovatore	Verdi	1 00	4. Norma	Bellini	1 00
2. Fatanitza	Suppe	1 00	5. H. M. S. Pinafore	Sullivan	1 00
3. Bohemian Girl			6. La Sonnambula	Bellini	1 00

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SHATTINGER
PIANO & MUSIC CO.
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SPARKLING DEW.

Moderato.

Primo.

Secondo.

JACOB KUNKEL.

Cantabile (Singing.)

The musical score for "Sparkling Dew" is written for voice and piano. It is in G major (one sharp) and 6/8 time. The tempo is Moderato, and the mood is Cantabile (Singing). The score is divided into two systems, each with a vocal line and a piano accompaniment. The piano part has a complex, flowing accompaniment with many triplets and sixteenth notes. The vocal line is simple and melodic, with some triplets and a final 'rit.' marking. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (mf, p, f, rit.).

SPARKLING DEW.

Primo.

JACOB KUNKEL.

Moderato.

Secondo.

molto rit.

The musical score for "Sparkling Dew" by Jacob Kunkel is presented in three systems. The Primo part is a single melodic line in 6/8 time, key of D major. The Secondo part is a piano accompaniment featuring triplets, octaves, and various fingerings. The score includes dynamic markings such as *p* (piano) and *f* (forte), and tempo markings like *Moderato*, *molto rit.*, and *rit.*. The piano part is marked with "Red." and asterisks, likely indicating a specific edition or recording. The score concludes with a final cadence in the third system.

Secondo.

a tempo.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass, in the key of D major (two sharps) and 4/4 time. The piece begins with a piano (*p*) dynamic marking. The melody in the Treble staff features a series of chords, many of which are marked with a "4" above them, indicating a four-measure rest or a specific rhythmic pattern. The Bass staff provides a simple harmonic accompaniment with single notes and chords. The piece concludes with a final chord in the Treble staff and a triplet of eighth notes in the Bass staff.

The first system of the musical score is written on a single five-line staff with a treble clef. The key signature consists of two sharps (F# and C#), and the time signature is 3/4. The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a half note G4, a quarter note F#4, and a quarter note E4. The next measure contains a quarter note D4, a quarter note C#4, and a quarter note B3. The final measure of the system consists of a quarter note A3, a quarter note G3, and a quarter note F#3.

a tempo.

A musical score for the song "The Rose Tree". The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also some decorative elements like a small star and a heart symbol. The title "The Rose Tree" is written in a decorative font at the bottom of the page.

Handwritten musical notation on a single staff. The staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The music is written in a fluid, cursive style characteristic of 19th-century manuscript notation.

A musical score for a song titled "The Rose Tree". The score is written for a piano and voice. The piano part is in the lower register, featuring a bass clef and a key signature of two sharps (F# and C#). The melody is simple, with a range of one octave. The voice part is in the upper register, featuring a treble clef and the same key signature. The melody is more complex, with a range of two octaves. The score includes a variety of musical notation, including notes, rests, and ornaments. The tempo is marked "Allegretto". The score is divided into two systems. The first system contains the first two staves, and the second system contains the next two staves. The score ends with a double bar line and a repeat sign.

Primo.

5

a tempo.

The first system of the musical score for 'Primo.' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic and features a series of eighth notes, some with trills (*tr*) and fingerings (1, 2, 3). The lower staff is in bass clef with the same key signature, featuring a series of eighth notes with fingerings (3, 4, 3). Both staves are marked with a large '8' at the beginning, indicating an eighth-note rhythm.

rit.

a tempo.

The second system of the musical score for 'Primo.' consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It begins with a piano (*p*) dynamic and features a series of eighth notes, some with trills (*tr*) and fingerings (1, 2, 3). The lower staff is in bass clef with the same key signature, featuring a series of eighth notes with fingerings (3, 4, 3). Both staves are marked with a large '8' at the beginning, indicating an eighth-note rhythm. The system is divided into two parts by a double bar line, with the first part marked *rit.* and the second part marked *a tempo.*

The third system of the musical score for 'Primo.' consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It features a series of eighth notes, some with trills (*tr*) and fingerings (1, 2, 3). The lower staff is in bass clef with the same key signature, featuring a series of eighth notes with fingerings (3, 4, 3). Both staves are marked with a large '8' at the beginning, indicating an eighth-note rhythm.

The fourth system of the musical score for 'Primo.' consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It features a series of eighth notes, some with trills (*tr*) and fingerings (1, 2, 3). The lower staff is in bass clef with the same key signature, featuring a series of eighth notes with fingerings (3, 4, 3). Both staves are marked with a large '8' at the beginning, indicating an eighth-note rhythm. The system is divided into two parts by a double bar line, with the first part marked *f* and the second part marked *rit.*

Allegretto-Scherzando.

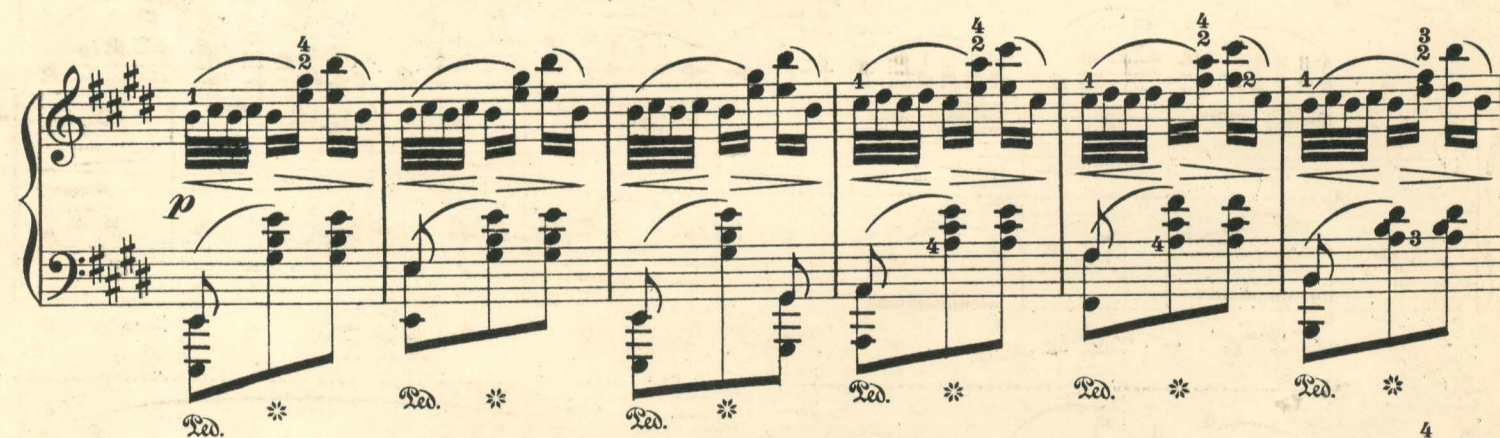
Secondo.



First system of musical notation, measures 1-8. The piece is in 3/8 time with a key signature of three sharps (F#, C#, G#). The piano part begins with a *p* (piano) dynamic. The right hand features a steady eighth-note accompaniment, while the left hand plays a simple eighth-note bass line.



Second system of musical notation, measures 9-16. The piano part continues with the same rhythmic pattern. Measures 12-13 show some ledger lines in the right hand, indicating notes below the staff.



Third system of musical notation, measures 17-24. The piano part continues. Measures 19-20 show a change in the right hand's accompaniment, with some ledger lines. The system concludes with a *Red.* (Reduction) mark and an asterisk.



Fourth system of musical notation, measures 25-32. The piano part continues. Measures 29-30 show a change in the right hand's accompaniment. The system concludes with a *Red.* (Reduction) mark and an asterisk.



Fifth system of musical notation, measures 33-40. The piano part continues. Measures 33-34 show a *cresc.* (crescendo) marking. Measures 35-36 show a *Primo* marking and a *f* (forte) dynamic. The system concludes with a *Red.* (Reduction) mark and an asterisk.

Allegretto-Scherzando.

Primo.

7



The musical score is divided into six systems, each containing a grand staff. The notation includes various musical symbols such as notes, rests, and fingerings. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), and *f* (forte). It also features performance instructions like *Red.* (Reduction) and asterisks (*). The piece concludes with a final chord in the key of D major (F#, C#, G#).

Vivace. ♩

The first system of the musical score is in 2/4 time, key of D major. It consists of two staves. The right staff begins with a piano (*p*) dynamic and features a series of eighth-note chords. The left staff has a bass line with some rests and eighth notes. Below the staves, there are four pairs of asterisks (*) with the word "Ped." written above each pair, indicating pedal points. The system concludes with a measure in 6/8 time, marked with *sf sf* and *mf* dynamics.

Tempo I.

The second system of the musical score is in 6/8 time, key of D major. It consists of two staves. The right staff features a melody with various ornaments and slurs, including triplets and a fourth note. The left staff has a bass line with chords and slurs. Dynamics include *p* and *f*. The system concludes with a measure marked *rit.* (ritardando). Below the staves, there are several pairs of asterisks (*) with the word "Ped." written above each pair, indicating pedal points.

Vivace. ♩

Primo.

9

First system of music. Treble and bass staves. Treble staff has fingering numbers (1, 2, 3, 4, 5) and slurs. Bass staff has fingering numbers (2, 3, 4, 1, 2). Dynamics include *p*. Rehearsal marks are indicated by asterisks and the word "Red." below the staff.

Second system of music. Treble and bass staves. Treble staff has fingering numbers (4, 2, 1, 4, 1, 2, 5, 3, 4, 2, 1, 4). Bass staff has fingering numbers (3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4). Dynamics include *f* and *mf*. Rehearsal marks are indicated by asterisks and the word "Red." below the staff.

Third system of music. Treble and bass staves. Treble staff has fingering numbers (4, 1, 1, 2, 5, 3, 4, 1, 4, 4, 1, 4). Bass staff has fingering numbers (4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3). Dynamics include *fcresc.* and *sf sf*. Rehearsal marks are indicated by asterisks and the word "Red." below the staff.

Tempo I. 8

Fourth system of music. Treble and bass staves. Treble staff has fingering numbers (3, 2, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4). Bass staff has fingering numbers (3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4). Dynamics include *p*. Rehearsal marks are indicated by asterisks and the word "Red." below the staff.

Fifth system of music. Treble and bass staves. Treble staff has fingering numbers (4, 2, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4). Bass staff has fingering numbers (3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4). Dynamics include *f*. Rehearsal marks are indicated by asterisks and the word "Red." below the staff.

Sixth system of music. Treble and bass staves. Treble staff has fingering numbers (1, 3, 1, 3, 1, 3, 1, 3, 1, 3, 1, 3). Bass staff has fingering numbers (3, 4, 3, 4, 3, 4, 3, 4, 3, 4, 3, 4). Dynamics include *rit.*. Rehearsal marks are indicated by asterisks and the word "Red." below the staff.

cantabile. a tempo.

Più animato.
molto cresc.

Primo.

11

a tempo.

Volante.

Più animato.

SUNRISE IN THE ALPS.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS

Moderato. $\text{♩} = 120$ (at a moderate speed.)

p
(Key of F major.)
f Marcato. (marked.)

p *cresc.* Cantabile. (singing.)
(Key of C major.)

f Marcato. (marked.)

p *cresc.*

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TO THE FRONT.

MARCH.

Notes marked with an arrow must be struck from the wrist.

WEHEN-SIDUS.

March Tempo. $\text{♩} = 112$.

mf (Key of F major.)

cresc.

(Key of C major.)

For the proper execution and the explanation of the notation of the triplet see Kunkel's Royal Piano Method page 33.

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KATIE'S FAVORITE SCHOTTISCHE.

Notes marked with an arrow must be struck from the wrist.

ANTOINE de KONTSKI.

Carl Sidus. Op. 103.

Allegretto $\text{♩} = 104$.

p (Key of G major.)

f (Key of D major.)

N. B.

1. 2.

N. B. Notice the change of fingering.

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VALSE MIGNONNE.

Notes marked with an arrow must be struck from the wrist.

Streabbog-Sidus.

Waltz time $\text{♩} = 80$.

(Key of F major.)

For the proper execution of passages and chords in mixed positions occurring in this Valse see Kunkel's Royal Piano Method page 33.

(Key of C major.)

N. B.

N. B. Notice the change of fingering.

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